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Abbreviations of Ancient Authors and Works. Abbreviations of Modern Sources. Linguistic and Other Abbreviations. Woodard, University of Buffalo. Inscriptions Rudolf Wachter, University of Basel. Papyri Arthur Verhoogt, University of Michigan. Phonology Philomen Probert, University of Oxford. Speech and Text Egbert J. Greek in Time and Space: Historical and Geographical Connections. Linguistic Diversity in Asia Minor during the Empire: Jewish and Christian Greek Coulter H. George, University of Virginia. Inherited Poetics Joshua T. The Literary Heritage as Language: The Study of Greek. Schmidhauser, University of California, Los Angeles. Porter, University of California, Irvine. Bakker is Professor of Classics at Yale University. He is the author of *Poetry in Speech: Orality and Homeric Discourse* and *Pointing at the Past: Kahane of Written Voices, Spoken Signs: Tradition, Performance, and Epic Text* He has published widely on various aspects of the Greek language, in particular, pragmatics, discourse analysis, and speaking versus writing.

2: Theatre of ancient Greece - Wikipedia

The Greek of Athenian Tragedy. In book: A Companion to the Ancient Greek Language, pp - Cite this publication. Richard Rutherford. Abstract.

January 8, Author: Playwrights often borrowed from myths and produced brilliant works of art; Euripides produces a string of unsettling events which shock and disturb the reader. Euripides humanises the myth while also radicalising it. The same technique is used by many modern adaptors of the play. For instance *Black Medea* [1] an anthology of six adaptations of the Euripidean tragedy by contemporary American playwrights presents Medea as a woman of colour, a voodoo princess, uses the backdrop of the Carnival, and reveals many more interesting interpretations. The space of the Bacchic festivals allowed for such experimentation but even then the audience was not too receptive of this particular tragedy. Tragedy had a didactic function in Greek society. According to Aristotle in his *Poetics* BCE, the moment of catharsis was the sole purpose of a poet. Euripides denies his audience this experience by presenting a complex female protagonist. In doing so he takes a proto-feminist stance by highlighting the problems of Athenian democracy through a bold, intelligent, and wilful woman. Women, foreigners and slaves had no influence or true civil rights. Men held a monopoly on politics and influence in the public sphere, and women lived in a society completely dominated by men. However, she still remains an outsider. The more startling fact is that Medea has no desire to merge with the people of Corinth. She inhabits a combination of exclusions and highlights the problems with such rigid stratification of society. It forefronts the loopholes in the rationality of the Greek system devised by its elite men a small section of society. She becomes a hysteric, as Lacan explains the term in his theory of the *Discourse of the Hysteric*, in that she is split between Corinth and Colchis. Medea, infuriated, brings about the doom of her own family along with royal family. She is subject to no law by the very virtue of her exclusion. This makes space for a massive revolt. F Kitto in *Greek Tragedy: A Literary Study* She refuses to be overpowered by the violence of the State and in turn out-violences this violence. In this she becomes whole. The will of a person supersedes the heart of a mother and Medea thus proves that she is not limited to her femininity. However, such an act of murder is also ethically questionable. Euripides provides his audience with a play which is problematic at many levels. For Jason to live unpunished is dissatisfactory while for her to take such extreme measures for his punishment is also distressing. Does she have the right to decide and execute justice? Should Jason be punished? Euripides raises issues of justice and punishment along with illuminating the troubles within the conjugal bond and family values of the entire Greek culture. Through Medea, Euripides elucidates perhaps for the first time ever the tyranny of patriarchal expectation. Women must offer dowry in order to gain an oppressor who views her like a mere object. Medea might prefer death over such slavery, and to contrast this stance Euripides employs the character of the nurse. In this, she is also desiring the continuation of her own oppression as it is. Although Medea herself is a non-subject, yet she is the one who oppresses the nurse and her other slaves. But these alternatives would defeat the purpose of this jerk that is Medea. The play as it is almost gives caution to oppressors as well as the oppressed. He articulates the dangers of such an exclusive society which could drive the oppressed to commit such deeds; not only harm others but also take the lives of their own loved ones for a certain sense of justice or revenge. On the one hand, classical Greek audience might criticise Medea for her actions as she transgresses her private space in her wit and manipulation, kills her own children along with the royal family, and has no desire to be accepted into Corinthian society. On the other hand, as post-humanists we are capable of viewing the situation more subjectively. In doing what she did, Medea sheds new light to morality by reacting to the shortcomings of Greece altogether. While Medea is plotting her revenge, the Chorus stands by failing to perform a significant attempt at saving their amiable king. However, to kill her own children is too radical for the Chorus as well. They summon the law on mankind at this point implying that laws of mankind supersede political laws. They try to invoke guilt, humanity, mercy in Medea but she is resolute. To this day, drama in all its forms still functions as a powerful medium of communication of ideas. She is non-existent in that she is a part of no part. Euripides comments on the plight of the excluded and the oppressed. He posits will fuelled by the hate for not

just one person Jason , but an entire culture. Driven by love, Medea betrays her father and kills her brother destroying her entire city. When her husband betrays her, she is overcome with rage. This rage manifests in revenge. It is interesting to note how love can be of extremes for a character like Medea whose love for her father is overpowered by her love for Jason, and later, her hate for Jason overpowers the love for her children. A bold, intelligent, resolute, and fearless woman like Medea was played by a male actor while women were at large not allowed to enjoy the pleasure of theatre beyond the Dionysiac festival. Men ruled Athens, explicated well by Aristophanes in his Comedy *Lysistrata* BCE wherein the playwright develops female characters with great potential but negates these implications in the end when order is restored. Euripides does not do this. He does not allow his audience the satisfaction of an agreeable ending in sort of way. This is so because one fails to associate with a radical blind spot like Medea. We pity her children but that is the extent of our association with them. Euripides exploits themes of betrayal, revenge, extremities of love and desire along with highlighting problems with the city state, the rulers and the elites, the status quo in society, the values of marriage and most importantly the plight of the oppressed. Medea becomes whole woman, she is as feminist as we understand it now in her determination to assert her being, apart from taking revenge. In spite of being non-existent she proves to be the strongest female character in the history of literature. Adaptations for Modern Plays by Kevin J. A Literary Study by H.

3: A Companion to the Ancient Greek Language : Egbert J. Bakker :

A comprehensive account of the language of Ancient Greek civilization in a single volume, with contributions from leading international scholars covering the historical, geographical, sociolinguistic, and literary perspectives of the language.

Panoramic view of the ancient theatre at Epidaurus. The classical Greek valued the power of spoken word, and it was their main method of communication and storytelling. Bahn and Bahn write, "To Greeks the spoken word was a living thing and infinitely preferable to the dead symbols of a written language. For these reasons, among many others, oral storytelling flourished in Greece. Being a winner of the first theatrical contest held in Athens, he was the exarchon, or leader, [4] of the dithyrambs performed in and around Attica, especially at the rural Dionysia. Under the influence of heroic epic, Doric choral lyric and the innovations of the poet Arion, it had become a narrative, ballad-like genre. This was organized possibly to foster loyalty among the tribes of Attica recently created by Cleisthenes. The festival was created roughly around BC. While no drama texts exist from the sixth century BC, we do know the names of three competitors besides Thespis: Choerilus, Pratinas, and Phrynichus. Each is credited with different innovations in the field. More is known about Phrynichus. He won his first competition between BC and BC. He produced tragedies on themes and subjects later exploited in the golden age such as the Danaids, Phoenician Women and Alcestis. He was the first poet we know of to use a historical subject – his Fall of Miletus, produced in , chronicled the fate of the town of Miletus after it was conquered by the Persians. Herodotus reports that "the Athenians made clear their deep grief for the taking of Miletus in many ways, but especially in this: New inventions during the classical period[edit] Theater of Dionysus, Athens, Greece. This century is normally regarded as the Golden Age of Greek drama. The centre-piece of the annual Dionysia, which took place once in winter and once in spring, was a competition between three tragic playwrights at the Theatre of Dionysus. Each submitted three tragedies, plus a satyr play a comic, burlesque version of a mythological subject. Beginning in a first competition in BC each playwright submitted a comedy. Apparently the Greek playwrights never used more than three actors based on what is known about Greek theatre. Satyr plays dealt with the mythological subject matter of the tragedies, but in a purely comedic manner. From that time on, the theatre started performing old tragedies again. The only extant playwright from the period is Menander. The plays had a chorus from 12 to 15 [10] people, who performed the plays in verse accompanied by music, beginning in the morning and lasting until the evening. The performance space was a simple circular space, the orchestra, where the chorus danced and sang. The orchestra, which had an average diameter of 78 feet, was situated on a flattened terrace at the foot of a hill, the slope of which produced a natural theatron, literally "seeing place". The coryphaeus was the head chorus member who could enter the story as a character able to interact with the characters of a play. A drawing of an ancient theatre. Terms are in Greek language and Latin letters. The theatres were originally built on a very large scale to accommodate the large number of people on stage, as well as the large number of people in the audience, up to fourteen thousand. The first seats in Greek theatres other than just sitting on the ground were wooden, but around BCE the practice of inlaying stone blocks into the side of the hill to create permanent, stable seating became more common. They were called the "prohedria" and reserved for priests and a few most respected citizens. In BCE, the playwrights began using a backdrop or scenic wall, which hung or stood behind the orchestra, which also served as an area where actors could change their costumes. A paraskenia was a long wall with projecting sides, which may have had doorways for entrances and exits. Just behind the paraskenia was the proskenion. The proskenion "in front of the scene" was beautiful, and was similar to the modern day proscenium. Greek theatres also had tall arched entrances called parodoi or eisodoi , through which actors and chorus members entered and exited the orchestra. The upper story was called the episkenion. Some theatres also had a raised speaking place on the orchestra called the logeion.

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He was born on Salamis Island around BC, with parents Cleito mother and Mnesarchus father , a retailer who lived in a village near Athens. Upon the receipt of an oracle saying that his son was fated to win "crowns of victory", Mnesarchus insisted that the boy should train for a career in athletics. In fact the boy was destined for a career on the stage, where however he was to win only five victories, one of which was after his death. He served for a short time as both dancer and torch-bearer at the rites of Apollo Zosterius. His education was not confined to athletics: He had two disastrous marriages and both his wivesâ€”Melite and Choerine the latter bearing him three sons â€”were unfaithful. He became a recluse, making a home for himself in a cave on Salamis The Cave of Euripides , where a cult of the playwright developed after his death. They are derived almost entirely from three unreliable sources: This biography is divided into three sections corresponding to the three kinds of sources. A statue of Euripides, Louvre , Paris. A fabled life[edit] Euripides was the youngest in a set of three great tragedians who were almost contemporaries: It is said that he died in Macedonia after being attacked by the Molossian hounds of King Archelaus and that his cenotaph near Piraeus was struck by lightningâ€”signs of his unique powers, whether for good or ill according to one modern scholar, his death might have been caused instead by the harsh Macedonian winter. Aristophanes scripted him as a character in at least three plays: The Acharnians , Thesmophoriazusae and The Frogs. After a debate between the two deceased bards, the god brings Aeschylus back to life as more useful to Athens on account of his wisdom, rejecting Euripides as merely clever. His final competition in Athens was in BC. The Bacchae and Iphigenia in Aulis were performed after his death in BC and first prize was awarded posthumously. Altogether his plays won first prize only five times. His plays and those of Aeschylus and Sophocles indicate a difference in outlook between the three menâ€”a generation gap probably due to the Sophistic enlightenment in the middle decades of the 5th century: Aeschylus still looked back to the archaic period , Sophocles was in transition between periods, and Euripides was fully imbued with the new spirit of the classical age. Believed to have been composed in the wilds of Macedonia, Bacchae also happens to dramatize a primitive side to Greek religion and some modern scholars have therefore interpreted this particular play biographically as: This is what has happened to me. The state funded it and awarded prizes to the winners. With the introduction of the third actor an innovation attributed to Sophocles , acting also began to be regarded as a skill to be rewarded with prizes, requiring a long apprenticeship in the chorus. Euripides and other playwrights accordingly composed more and more arias for accomplished actors to sing and this tendency becomes more marked in his later plays: The comic poet, Aristophanes, is the earliest known critic to characterize Euripides as a spokesman for destructive, new ideas, associated with declining standards in both society and tragedy see Reception for more. However, 5th century tragedy was a social gathering for "carrying out quite publicly the maintenance and development of mental infrastructure" and it offered spectators a "platform for an utterly unique form of institutionalized discussion". Thus, for example, Odysseus is represented in Hecuba lines â€”32 as "agile-minded, sweet-talking, demos-pleasing" i. It was from noble families that this evil first started, and when shameful things seem to be approved by the fashionable, then the common people will surely think them correct This only, they say, stands the stress of life: O Zeus, whether you are the Law of Necessity in nature, or the Law of Reason in man, hear my prayers. You are everywhere, pursuing your noiseless path, ordering the affairs of mortals according to justice. You are starting a new fashion in prayer. In Hippolytus , speeches appear verbose and ungainly as if to underscore the limitations of language. His comic touches can be thought to intensify the overall tragic effect, and his realism, which often threatens to make his heroes look ridiculous, marks a world of debased heroism: For others, psychological inconsistency is not a stumbling block to good drama: In his hands tragedy for the first time probed the inner recesses of the human soul and let passions spin the plot. And yet when the gods appear deus ex machina , as they do in eight of the extant plays, they appear "lifeless and mechanical". Unlike Sophocles, who established the setting and background of his

plays in the introductory dialogue, Euripides used a monologue in which a divinity or human character directly and simply tells the audience all it needs to know in order to understand the subsequent action. The few extant fragments of satyr-plays attributed to Aeschylus and Sophocles indicate that these were a loosely structured, simple and jovial form of entertainment. However, in *Cyclops* the only complete satyr-play that survives Euripides structured the entertainment more like a tragedy and introduced a note of critical irony typical of his other work. His genre-bending inventiveness is shown above all in *Alcestis*, a blend of tragic and satyric elements. This fourth play in his tetralogy for BC i. Euripides was also a great lyric poet. In *Medea*, for example, he composed for his city, Athens, "the noblest of her songs of praise". Reception[edit] Euripides has aroused and continues to arouse strongly contrasting opinions of his work, for and against: He was a problem to his contemporaries and he is one still; over the course of centuries since his plays were first produced he has been hailed or indicted under a bewildering variety of labels. He has been seen as a profound explorer of human psychology and also a rhetorical poet who subordinated consistency of character to verbal effect; as a misogynist and a feminist; as a realist who brought tragic action down to the level of everyday life and as a romantic poet who chose unusual myths and exotic settings. He has been recognized as the precursor of New Comedy and also what Aristotle called him: And not one of these descriptions is entirely false. The only requirement is a serious treatment. Summaries of the transmission are often found in modern editions of the plays, three of which are used as sources for this summary [nb 3] The plays of Euripides, like those of Aeschylus and Sophocles, were circulated in written form in the 5th century among literary members of the audience and performers at minor festivals, as aide-memoirs. However, literary conventions that we take for granted today had not yet been invented—there was no spacing between words, no consistency in punctuation nor in vowel elisions, no marks for breathings and accent guides to pronunciation and hence word recognition, no convention to denote change of speaker and no stage directions, and verse was written straight across the page like prose. Possibly those who bought texts supplied their own interpretative markings. Papyri discoveries have indicated, for example, that a change in speakers was loosely denoted with a variety of signs, such as the equivalent of the modern dash, colon and full-stop. The absence of modern literary conventions, which are an aid to comprehension, was an early and persistent source of errors affecting transmission of the text. Errors crept in also when Athens replaced its old Attic alphabet with the Ionian alphabet, a change sanctioned by law in 403 BC, adding a new complication to the task of copying. Many more errors came from the tendency of actors to interpolate words and sentences, producing so many corruptions and variations that a law was proposed by Lycurgus of Athens in BC 340. It was about then that Aristophanes of Byzantium compiled an edition of all the extant plays of Euripides, collated from pre-Alexandrian texts, furnished with introductions and accompanied by a commentary that was "published" separately. Fragment of a vellum codex from the 4th–5th centuries AD, showing choral anapaests from *Medea*, lines 100–105. Tiny though it is, the fragment influences modern editions of the play. Around AD 1000, ten of the plays of Euripides began to be circulated in a select edition, possibly for use in schools, with some commentaries or scholia recorded in the margins. Similar editions had appeared for Aeschylus and Sophocles—the only plays of theirs that survive today. This "Alphabetical" edition was combined with the "Select" edition by some unknown Byzantine scholar, bringing together all the nineteen plays that survive today. The "Select" plays are found in many medieval manuscripts but only two manuscripts preserve the "Alphabetical" plays—often denoted L and P, after the Laurentian Library at Florence, and the Bibliotheca Palatina in the Vatican, where they are stored. It is believed that P derived its Alphabet plays and some Select plays from copies of an ancestor of L, but the remainder is derived from elsewhere. In addition to L, P and many other medieval manuscripts, there are also fragments of plays recorded on papyrus. The papyrus fragments are often recovered only through modern technology. In June 2000, for example, classicists at Oxford University worked on a joint project with Brigham Young University, using multi-spectral imaging technology to retrieve previously illegible writing see References. Some of this work employed infrared technology—previously used for satellite imaging—to detect previously unknown material by Euripides in fragments of the *Oxyrhynchus papyri*, a collection of ancient manuscripts held by the university. Sometimes the picture is almost lost. Both the playwright and his work were travestied by comic poets such as Aristophanes, the known dates of whose own plays thus serve as

a terminus ad quem for those of Euripides, though sometimes the gap can be considerable. Greek tragedy comprised lyric and dialogue, the latter mostly in iambic trimeter three pairs of iambic feet per line. Associated with this increase in resolutions was an increasing vocabulary for tragic dialogue, often involving prefixes to refine meanings, allowing the language to assume a more natural rhythm while also becoming ever more capable of psychological and philosophical subtlety. Euripides however employs it here and there in his later plays. At the same time, choral odes begin to take on something of the form of dithyrambs reminiscent of the poetry of Bacchylides, featuring elaborate treatment of myths. The Bacchae however shows a reversion to old forms, [91] possibly as a deliberate archaic effect or maybe because there were no virtuoso choristers in Macedonia, where it is said to have been written.

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